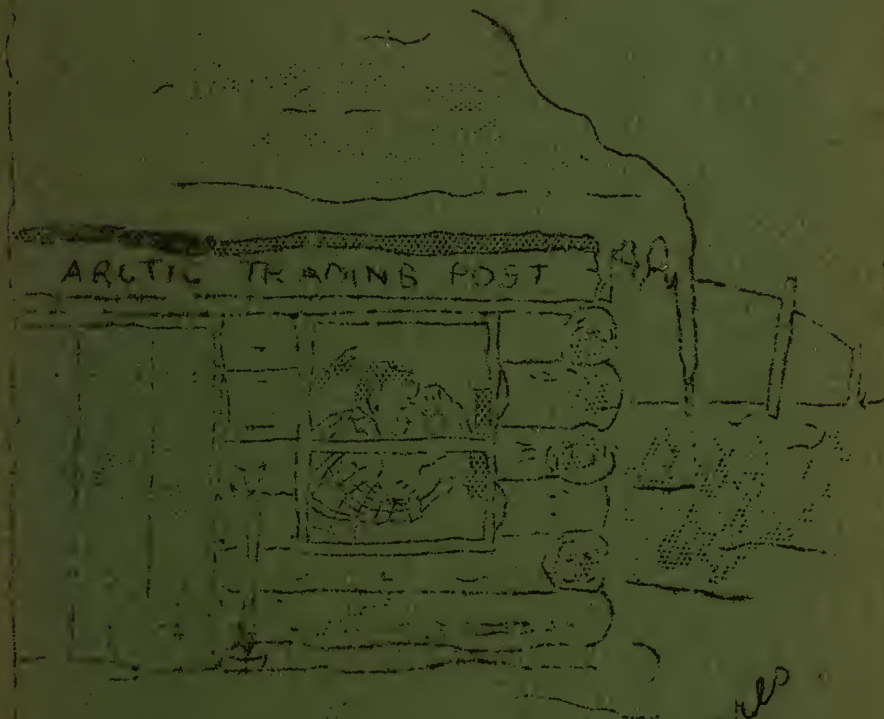


# NORTHERN JUNKET

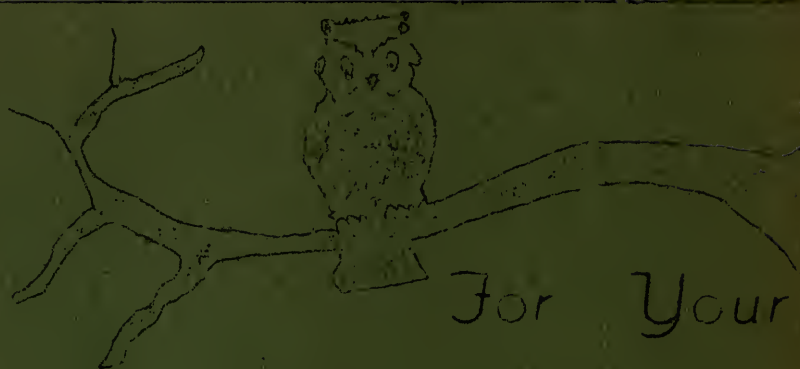


VOL 5

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## E A S T E R



## G R E E T I N G S

This is the last issue of the JUNKET for a few weeks can't very well get out a magazine and be in Japan at the same time. Scheduled to leave home April 1st and expect to return by May 25th. Latest word from Japan has us teaching 9 hours a day - so do get to feeling too envious. Will visit all the major cities including: Tokyo, Osaka, Kobe, Takamatsu, Beppu, Kyoto, Kumamoto, Yahata, Hiroshima, Nagoya, Sendai, and Utsunomiya. We'll probably stop off

in Hawaii on the return trip for a 3 day square & folk dance Institute there, and from the looks outside my window at the moment I wish I were there right now! What intrigues me most about the coming trip is the fact that April 5th 1956 is a day I'll never see! When we go to sleep on the night of April 4th we'll be but a short flight out of Honolulu; when we wake up the next day, it will be April 6th! And coming home it will be the same date for 48 hours - kind of a long day! I mustn't close without mentioning the wonderful "Cross road Ceilidhe" we had in Boscawen recently for the N.H. Federation. At times it truly sounded like a real Irish Ceilidhe! We got 23 new members too, so keep your eye on New Hampshire if they continue to run these special parties every few months. We had 100 percent live music in Boscawen and that was one reason for everybody enjoying themselves the way they did. Won't you join us at the next soiree? My summer teaching schedule calls for camps in Maine, Ontario, California, Nova Scotia, Florida and New Hampshire. So long for now.

Sincerely

*Ralph*



# PRIDE IN

by

ED DURLACHER

# YOUR OWN

It has been said, and not by the great Chinese philosopher Confucious, that in order to enjoy other people's homes we must first learn to enjoy our own. Unless we appreciate that which is ours how are we going to set standards to appreciate what others have? Unless we know not only our present surroundings but everything that has gone to make it up in the past why should we seek unknown surroundings?

Today, in square and round dancing, many of our present day callers and teachers ARE seeking enjoyment from other areas without even realizing they have made no attempt to enjoy what they have of their own. They appreciate what others have to offer, yet have never set a standard for appreciation. Never having taken the time to explore the past in their own surroundings they seek other areas to explore and study.

The total result, thus far, has been that unknowingly many callers and teachers have classified their own areas dances as of no consequence. It is only nat-



ural then, for their dancers to think likewise. The thought, encouraged and passed on one to another, soon takes a definite hold with many of the uninitiated and so the areas dances, wonderful though they may be, are soon forgotten and lost to posterity. Lost, as a priceless heirloom might be thrown out by someone ignorant of its real value.



If someone were to tell a New Englander that Wisconsin had better maple syrup than theirs there would be a battle royal, or possibly the start of a Hundred Years War. Should a Californian be told that Florida had better weather, then the Forty-niners would rise up in their graves to form another Vigilante committee. Should a Southerner be informed that the North had better fried chicken the War Between the States would be on again.

Yet why is it that so many of our callers and leaders have little or no pride in their own dance culture? Why is it that they invite outside callers and teachers knowing that these people are going to state that the home dances are decadent, and only the dances that they are going to teach are the ones that the 'real' square dancers will do. This is believed to such an extent that home-callers have been heard to refer to their own home dances as "Those old things!"

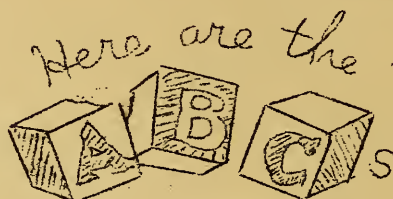
Each and every area of this country DOES have beautiful dances that have been danced for many long years, but are still remembered by many of the older generation. These should be brought back and included in the program lest they be lost for all time. They are yours for the simple asking.

Once we regain pride in our own there is no reason whatever why other areas dances cannot be brought

in. But rather than allowing them to take over, use them as an appetizer, side dish or part of the dessert

Have PRIDE IN YOUR OWN.

≡ ○ ≡ ○ ≡ ○ ≡



of

## Contra Teaching

by

DUKE MILLER

I am setting down some comments on our experience in teaching contras. The picture changes constantly so what is true today may not be so tomorrow. Anyway, here goes with the suggestions:

1. We heartily agree with the ideas expressed by Shannon Keyes in a recent Junket.

2. We learned to dance in an area where contras are an integral part of square dancing. Consequently we include them in the programs we offer most of the groups with which Gene and I work.

3. Like others, we have found resistance to contras in areas where they are not a traditional dance form. People like to do things that they do well. Many adults resist contras because they know nothing about them.

4. No one can successfully force contras on a group. A smart aleck approach only strengthens the resistance.

5. In some way the leader must convince the dancers that he has fun, not only calling but dancing contras. Many dancers will then seek the same enjoyment.

6. Proper music is much more important for contras than for the average square. Unless they come from a contra area, few live bands play such music well. Some have had success copying from records such as those of Page or Hill.

7. It is possible to do a New England contra figure to western or hillbilly music; I have done so, but it was no more like real contra dancing than trying to German waltz to Rhumba music.

8. Hours should be spent on matching the music to contras. There is little choice for a dance like Money Musk, but for most of the others, one list should be made for records and another for live music. We know that it is possible to call a full evening of contras to a good record like "Glise a Sherbrooke"--"Wrights Quickstep", but who wants to do so?

9. Great care must be taken in choosing which contras to teach first. Many groups know some form of the Virginia Reel but that helps very little on other contras. Dances having an automatic cast-off save confusion. We use the simple form of Jefferson's Reel -- no right and left four with two men together, etc. Haymakers' Jig, Good Girl, and Dud's Reel are well-proven starters.

10. At present, the biggest task facing contra leaders is to teach people to swing properly for more than 8 beats. I refer to the old-fashioned buzz-step swing done in dance position with right hip to right hip. It is not an athletic contest but a co-operative effort, with no place for cross-hand, bull-by-the-tail wrestling holds. Good swingers can "swing on a dime"

for anything up to 32 beats regardless of the size of partner. It is possible to turn fast or slowly to the same music and still have the right foot on the "on" beat and left on the "off" beat. The best Canadian dancers do it up to 64 beats.

11. In presenting contras to a new group, avoid very much preliminary explanation, as it makes the dance seem complicated. Demonstrate if necessary, but get the dancers into action quickly. Walk the figure, talk a little, dance part of the figure, talk a little, dance some more, etc.

12. A plan of presentation which works with one group may not work with the next. Some of the "gimmicks" we have used:

a. With western-style dancers or groups not acquainted with prompt calling, we find that they quickly accept dances like Hull's Victory or Glover's Reel sung or pattered on the beat.

b. For dancers who say that there is too much standing around in contras, remember that any contra can be done with only 3 couples to a set. Try this to a 12" record. You will not only get a workout - you will learn the dance!

c. Folk dance groups which resist squares often accept contras as true folk dances. After a few rotations we stop calling and let them dance to the music.

d. Maine and New Hampshire dancers, who were brought up on contras, love and accept long lines and a 10-12 minute dance; other areas however, prefer a 6-8 couple contra.

In conclusion, we believe that the contra picture grows continually brighter. Better leadership and better records are only part of the story. The main reason is the fact that the dancers themselves have found that contras are not only fun, but mighty comfortable dancing!



# WE LIKE IT THIS WAY



by

HAROLD KEARNEY

The idea of a Family Night square dance had its birth so many years ago it isn't possible to name an exact date. Maybe its appearance was so gradual that no one recognized that a change was taking place. Certainly it has been taken for the accepted thing in Europe for centuries. Now, when we again brought up the idea we were told by all the "experts":---"It just won't work; it can't be done."

That's a bad thing to say to some folks and with either the stubbornness of a typical Northern New Englander or the tenacity of a Boston Bulldog, or perhaps a little of both, we have made it work. Not only in our pilot group, but in other groups too. The regular Family Get-to-gether really does work. Two years ago the Northern Junket carried the story of the pilot group, the New Sharon dances, and told how grandparents and grandchildren and everyone in between danced together and enjoyed it. There were many who said it was just an individual group; after they get tired of dancing with the kids the adults will leave, then there will be no more Family Group. Well, it ain't so - it didn't happen that way, and there is no evidence that it is going to. In fact all evidence points to just the opposite conclusion.

You see this plan wasn't entirely our own - it's

an old custom that has been in existance in Maine for generations. Our country people don't have the money readily available to hire sitters to stay home with the kids. Likewise they do not have the money to send the kids out to have recreation like they do in the cities. Furthermore, in many places there's just no recreation program to send them to if they had the money. For these reasons, the Family Program works.

Up here in our part of Maine we find that nearly all of our programs are now Family groups. This may in part be due to the fact that we are in a rural area where the family unit is the expected social order.

Now it is kind of encouraging to see that many of the other callers are going toward this type of program. I was quite pleased to learn, while on our trip to Florida, that there are two such groups there at the present time. These groups however, are not a regular occasion, but the trend is toward it.



By George, if the family unit is to keep its identity there must be a family play time as well as a lunch time. The Catholic has a motto that "The Family that prays together stays together." Of course this is true, because there is a common bond of interest; because in their sharing the religious experience they are in effect building themselves into a unit of activity. In unity there is no disintegration.

Now the Family Program is an integrative experience and this too tends to bring the family group toward unity. Remembering that the family group is the integrative order in our society, we must recognize our duty as leaders and attempt everything possible to hold this group together.

Now there are a great many dance groups through-

out the country that could be made into real family groups. Why aren't the children invited? Well, I can think of two possible reasons: perhaps the dancers are afraid that they will be shown up by the kids. They really do learn much faster than the adults you know, and in many cases make much better dancers. On the other hand, maybe the caller is afraid he won't know just how to manage such a group. Now I don't say this to be nasty, it's just that I've been asked "How in the world do you mix the two?" Really it is not as hard as it is to take an adult group alone. You use the same old technique; don't make it any harder nor any easier when the kids are there - you'll be amazed to see how much sooner the kids learn than the grown-ups.



I've been asked how do I start such a Family Group dancing? First, get them into a big circle - mix them up - above all don't let husband and wife dance together, and don't let either parent dance in the same group his or her children are dancing in. Start them off in the usual way with the basic figures - allemandes, do ci do's, swings, etc - use your own method, they'll work, and the first thing you know you'll have a regular Family Group on your hands, perhaps several. Remember too, that these kids will grow up awful fast, and they and their children soon will be wanting to come to your dances.

Now I know that this system works - Marie and I have nearly one hundred percent of our dances with Family groups. I can say without question that all of our regular weekly dances are now Family dances. During the summer we have developed camp groups which used to be adults, into family groups. One such group in Bar Harbor is made up of over three hundred people - all families. Even when taking a high school dance now, we try to have as many parents come and take part as possible. The regular mixed family group really

does work - if you want to make it so. Everyone has a better time; the family unit plays together; the family unit learns together; the family unit tends to stay together, and country dancing is given a big shot in the arm as more and more families get interested in that form of recreation that accepts and expects the whole family group.



# FORMING ON

OLD IDEAS ON BUILDING A PROGRAM

NEWLY ASSEMBLED BY

VERN STEENSLAND




It's often desirable to program two line dances in direct succession; or a couple dance directly after a mixer. That is to say, a choppy sea can be avoided by not changing formation after each routine.

On the other hand, too smooth a sea makes a dull voyage. We take advantage of the best emotional breezes by now and then steering a new tack - but deftly! A satisfying program involves graceful "forming on". Before the meeting begins we weave a written plan, taking advantage of the transitions listed below. If, during the meeting, it appears that the plan should be changed, one of the same transitions may be of ser-




vice. In time they become second nature of the con-  
scious M.C.



FROM TO





At the end of a break, the bloof of the dancer has congealed. He needs a routine requiring little courage, such as a circle or line dance. All can participate. There is no need to be nimble, handsome, or even prompt. No partners or sets are required.





At the start of a break the M.C. announces or posts the name of a couple dance. During the break men can drift toward whom-ever they see fit; and without seeming to be choosy by overtly whisking past unescor-  
ted ladies.

From circle or line to mixer or couple may be cued gracefully before the circle breaks up. The leader says, "Let's keep our circle. Men, the woman on your right, is your partner - temporarily, that is!"\*\*

To change from circle or line to trio, the leader says, if there's an excess of women, "Let's each man take for his two partners the two women nearest him." Then for each three men left over, an existing trio is divided to form two new trios, each of one woman and two men. As old-timers know, the M.C. may need to add or deduct himself in the capacity of dancer.\*\*

But a couple situation is the nearest starting point for forming trios. Each unpartnered man or woman is invited to affiliate with one of the couples. The remaining couples form six-hand rings, thence trios. (At one party the six-hand ring stage was reached, then the M.C. suggested that in each ring one of the men pat himself on the head. For a prize the nimble man who first

FROM	TO	complied got for partners the women on each side of him. The remaining woman of course, was teamed with the two inhibited men).**
------	----	---

Dancers already in couples can easily form squares or longways sets. If, after one or two routines the M.C. feels that a change of partners is desirable, he may prescribe that either the men or the women rotate; or cross the set; or go to a different set.

Devices thus marked \*\* are obviously useful in working with beginners. If the dancers are experienced, why bother with them? Why not just say, "Next dance -- trios;" or merely post the name of the dance? Usually that's adequate of course. But why always mustard on our franks? Let's live it up! Try picealilli or ice cream!

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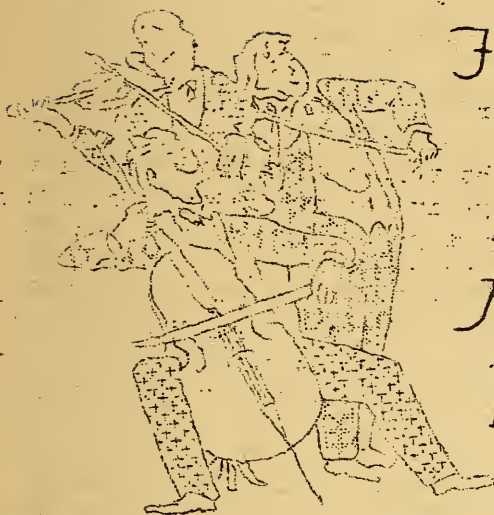
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# Folk Music Of Many Lands

A WEEKLY RADIO PROGRAM

Presented by ROGER KNOX on Station WHCU, Ithaca, N.Y.

I am writing this piece about my radio show in such a way that it might stimulate others to do the same sort of thing in their own communities and that it might serve as a guide to get started.

The idea for this program stemmed from the fact that many of our friends seemed to enjoy listening to our folk music records, whether or not they were folk dancers or square dancers. The thought struck me that perhaps others too, might enjoy hearing this type of music. I therefore talked to a friend who is on the staff of our local radio station, and he seemed interested and asked me to do a sample program on tape. The Program Director liked it so we have been on the air almost every week since then, which was in June, 1952.

The prime requirement for a folk music show is, of course, a radio station willing to program it. In the smaller towns, such as Ithaca, it probably is easier to get a station to go along with the idea. WHCU is a CBS affiliate, but since it is owned and operated by Cornell University, the management feels a certain responsibility to the community and devotes a

fair amount of its time to local programs.

The second requirement is access to an adequate supply of recordings of folk songs and folk and square dance music. Since eight ~~to ten~~ <sup>total</sup> collections are played on a show running twenty-five or thirty minutes, after a year of weekly programs you will have run up to 400 or 500. Of course any number may be played as often as you wish, but I try to use a given side not oftener than once a year. If you have 50 records in your collection you can still run for about six months without repeating since most records nowadays have two useable sides.

A great boon to the amateur in radio is the tape recorder. I still tape my show for playback later in the week. If a mistake is made you can start all over or pick up from a point just ahead of where the error was made. When I started, one of the men from the station cued up the records and started the turntable when I gave him the signal at the end of my remarks. After a couple of months I learned to handle these mechanical details myself and have derived still more enjoyment from doing the whole thing alone except for the control engineer who operates the tape machine.

Perhaps the most difficult thing is the planning of each week's show. In general, I go through a list of numbers that haven't been played for some time and try to pick out several which have some variety from one another. I then list them in the order I want to play them, trying to have some contrast between one selection and the next. Occasionally I will devote an entire program to the music from one country, or I will play a portion of a long recording such as the one of the International Folk Music Festival which was made in Wales in 1953. Just before the coronation of Queen Elizabeth I was given a whole hour during which time I played folk music from all over the British Commonwealth. Just for fun, an occasional comparison of tunes can be made - for example, compare Glise a Sherbrooke; Twinkle, Twinkle, Little Star; and the "Surprise" part of Haydn's "Surprise Symphony". A



natural is the use of a folk tune which has become a pop hit, the latest one being "My Bonnie Lassie" for which I played "Scotland the Brave". The most fun each year for me has been the preparation of a series of shows just before Christmas of folk carols. Fortunately there are several records (LP's) on the market, which contain more than the usual standard carols. Among the best albums of folk carols are those by the Robert Shaw Chorale, The Weavers, The Mariners, Burl Ives, and the Obenkirchen Children's Choir.



Having decided on what is to be played, the next step is to prepare a script. This can consist simply of a few notes from which, if you are very glib, the remarks may be "ad-libbed". Most people starting out will feel much safer if they have a written commentary from which to read. This may be prepared on sheets of paper, but a better scheme I think, is to type your comments on a 4"x 6" card with the name and number of the record at the top of the card. The card plan has been used by me for the past few months and I expect that in about a year it will really pay dividends when I will begin to repeat some of the things already written up. All that will then be involved will be the selection of the cards wanted upon which additional remarks can be written if desired.

As to the subject matter itself, the simplest thing is to announce the name and nationality of the music and let it go at that. A brief description of

the dance, a translation of the title of the music, something about the customs of that nation or a word about the musical instruments and musicians to be heard are all good material to fill out the commentary. When it comes to square dance music, I usually mention the national origin of some of the tunes, e.g. Money Musk is Scottish and the Scots do a very similar dance from which this American contra was derived. Comments, however, should be brief, people really tune in for the music, and not for a lot of talk.

If you start a radio program you will probably want to find out how many people listen to it. You will be disappointed when you ask for people to send in postcards, to find that very few will come in. However, if you keep on asking every few weeks there will be quite a sizeable stack of mail accumulated after a period of a few months. Many of your friends will tell you how they always listen to the program, but most will not take the trouble to write. This listener response is one of the rewards of the time and thought which goes into producing such a program, but the chief satisfaction is the knowledge that you are making your community more aware of the vast amount of real folk music in the world, not of the hill-billy kind. You can also perform a service to your local square and folk dance organizations by announcing on the air plans for dances, classes, workshops, etc.

After three and a half years, I still enjoy my weekly show and hope that this article will spur on some of you to try it also. I would be very pleased to hear from anyone who begins a program. And if I can be of any help toward getting you started just send me a note addressed to 702 No. Tioga St. Ithaca, N.Y.

\*\*\*\*\*

Don't blame the world if it places too low an estimate on your capacity. Its judgement is necessarily based on what you actually accomplish.

Don't think so much about what you want to say as what the other person wants to hear.

# Its Festival Time In New England



by LOUISE WINSTON

Big doings are coming in April - the biggest, many feel of New England's dance year. The twelfth annual N. E. Folk Festival will, for the second year be a three day affair. It is being held April 20, 21, and 22 at the Worcester Memorial Auditorium in Worcester, Mass.

The fun will start when the doors open at 6:30 P.M. Friday, with Mae & Paul Moss leading general folk dancing for an hour while people arrive. Then from 7:45 to 8:00, Dick Crum, outstanding leader of Yugoslavian dances and one of the finest folk dance teachers we know, will lead a kolo session in the main hall.

The evening program of demonstrations and general dancing starts at 8:00 and runs til 11:30, with the Grand March at 9:00. As this is written early in March the program is not, of course, complete, but we do know that Harold Mattson, Northboro, Mass. will M.C. the program; Ted Sannella, Revere, Mass., will lead general folk dancing between demonstrations; there will be callers there from every New England state to lead squares and contras; and among the demonstration groups will be the Scottish Country Dance Society of Boston, always



one of the most inspiring dance groups at the Festival. Meanwhile in the downstairs hall there will be a continuous program of general square, contra, and folk dancing throughout the evening, and also during the two sessions on Saturday.

Saturday afternoon's session starts at 1:00 with general folk dancing under the leadership of Joe Lavigne, Portland, Maine. The Grand March at 2:00 will be followed by a program in the main hall, M.C.d. by Rod Linnell, Presque Isle, Me. Some of the demonstrations will include square dancing by a group of Worcester school children; dances by the Lithuanian Junior group; and singing by some teen-age girls from Lithuania. General folk dancing at both afternoon and evening sessions on Saturday will be led by Dick Crum and Dave Rosenberg, while the ballad singer on both programs will be Abe Kanegson, assisted on the afternoon program by Clare Cassidy and Dick Best.

Saturday from 5:30 to 6:30, Dick Best will lead a Lauletaan, while from 6:30 to 7:45, Abe Kanegson leads general folk singing. Also, from 6:30 to 7:45, Conny & Marianne Taylor lead folk dancing in the main hall. At 8:00 the Worcester Kiltie Band will lead the Grand March, followed by the Saturday night program of demonstrations and general dancing, with Irwin Davis, NEFFA president, acting as M.C.

Conny Taylor, Dance Committee Chairman, is lining up the Festival's customary excellent groups of folk, square, and contra dancers, while Clare Cassidy, Music Chairman, is presenting a Finnish singer, a Swedish lutist, and other excellent folk musicians. During all three sessions there will be craft and other folk exhibits, and the usual wonderful variety of foods of many countries - sixteen this year!

The Sunday Workshop, from 2:00 to 6:00 P.M. for NEFFA members only - but anyone may become a member by sending \$1.00 to The New England Folk Festival Association, 30 Pemberton Square, Boston, Mass., or by paying the \$1.00 dues at the Membership Booth at the Festival



itself. Bob Brundage's Workshop Committee has lined up a program no dancer or leader will want to miss. It includes Louise Chapin teaching English country dances - Jeannie Carmichael, Scottish dances - Abe Kanegson for New England style squares and contras - and Michel Cartier of Montreal, teaching squares and other dances of the French-Canadians.

All in all it promises to be a very full and exciting three days, and how anyone who likes to dance, sing, eat, or just watch, can avoid having a wonderful time, we can't imagine. See you there!

#####



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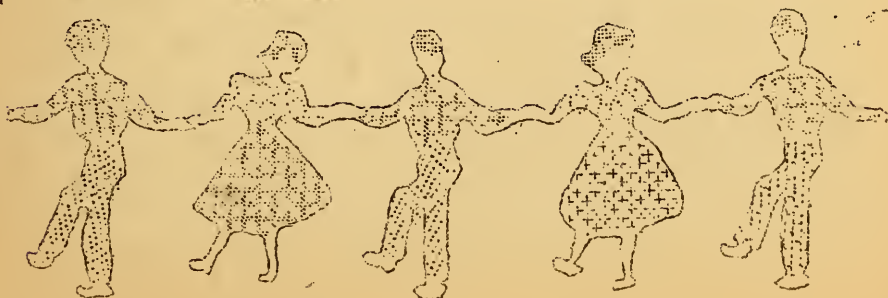
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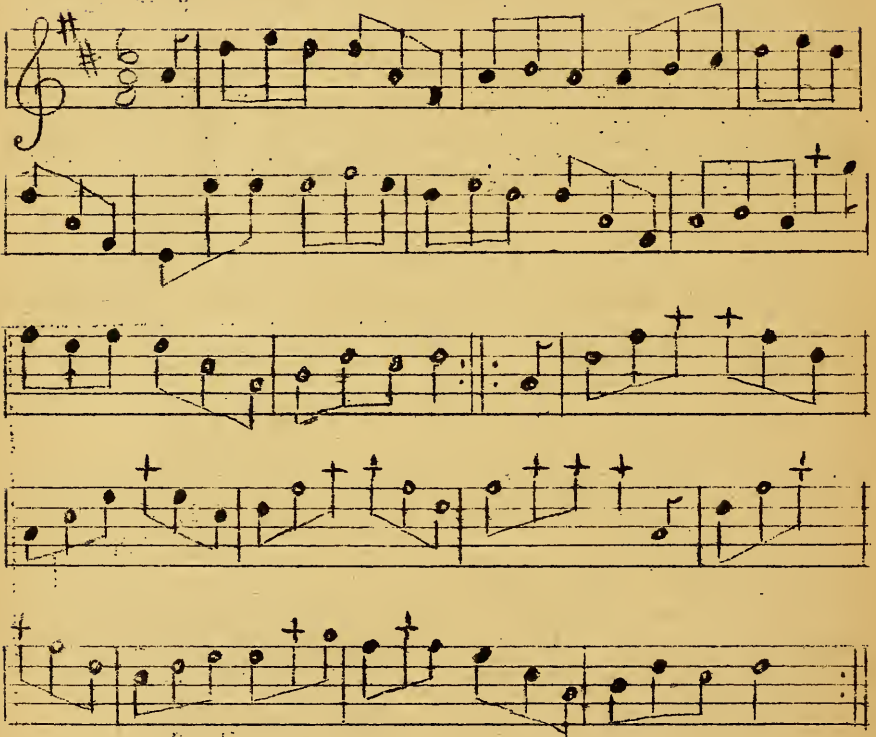
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# CONTRA DANCE

## LAND OF SWEET ERIN



### The Dance

1st, 4th, etc. couples active, & cross over

First & third couples balance partners

Chassez round the second couple (gent leads partner)

Same two couples balance again

Chassez round to place (gent leads partner again)

First couple down center and back, cast off

Right and left four.

xoxoxoxoxox

# SQUARE DANCE

## IT'S A LONG WAY TO TIPPERARY

Verse:

All four ladies walk right round  
 The inside of the ring,  
 When you get back home again  
 You balance and you swing;  
 Swing your colleen everyone  
 Then leave her standing there  
 A left hand round the right hand girl  
 And all four gentlemen star  
 By the right hand, in the center of the ring  
 Then go back the other way by the left  
 A right hand round the corner girl  
 And do si do your own  
 Go back and swing your corner lady  
 Yes you swing her, then promenade her home (SING)  
 It's A Long Way To Tipperary  
 It's A Long Way To Go!

Repeat three more times, til all have original partners.

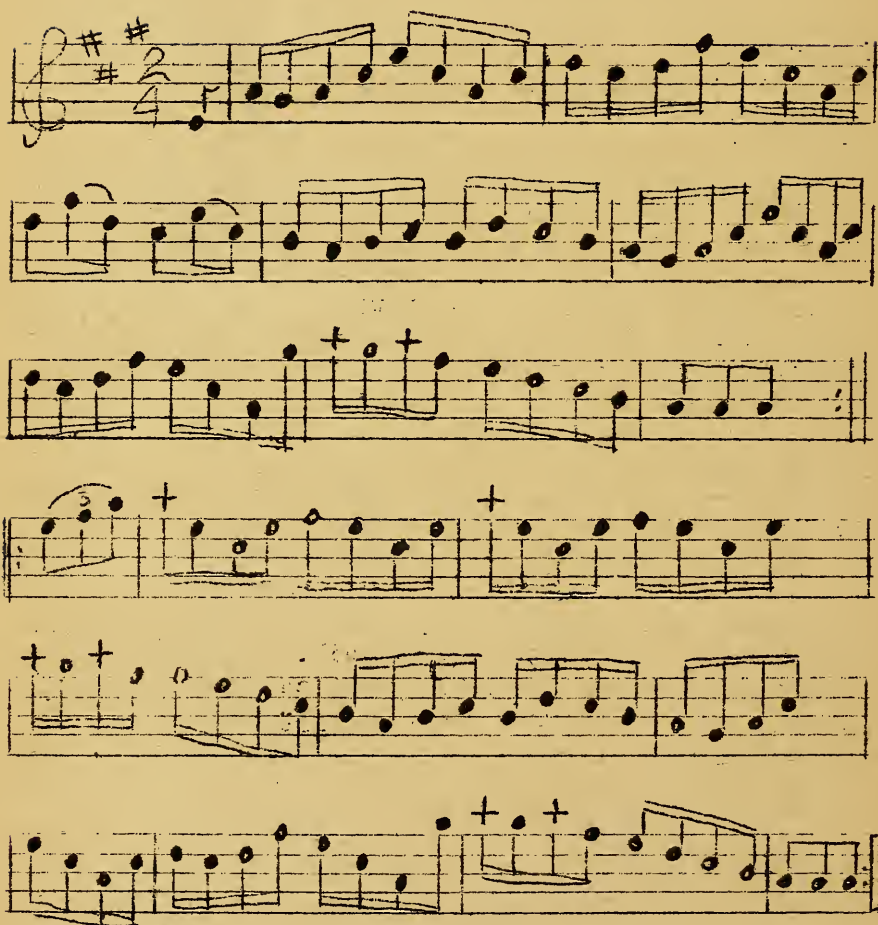
Repeat four more times for "all four men walk around".  
 In this sequence, men move one place to their left each  
 time as ladies promenade their corner man home. - Her  
 home position, not his!



# FOLK DANCE

WAVES OF TORY

Irish





## The Dance

Formation: Any even number of couples formed in contra line, partners facing each other.

Introduction: All stand still while eight measures of music is played.

All forward and back - 4 meas.

All forward and back again - 4 meas.

Right hand star - 4 meas. (All odd numbered couples - 1-3-5 etc, right hand star with couple below them)

Left hand star - 4 meas. (Same couples as above)

All forward and back - 4 meas.

All forward and back again - 4 meas.

Left hand star - 4 meas. (As above)

Right hand star - 4 meas. (As above)

Lead off to the right - 8 meas. (Couples all face head of room and by couples all follow couple one marching to their right to foot of the set)

Lead up the center - 8 meas. (Couple one leads the set up the center so that all are in original places)

The Waves - 8 meas. or as much as required. (Couple one face about and face couple 2 and, joining inside hands raise them high to form an arch. Couples 1 & 2 exchange places, couple 2 passing under couple 1's arch, and couple 1 coming face to face with # 3. Couples 1 & 3 now exchange places in same manner except that this time couple 3 make the arch and couple 1 passes under. Couple 1 proceeds down the set in this manner, making an arch and passing under alternately. Meantime, couple 2 and all succeeding couples on reaching head of the set - face about, form an arch and move down the set exactly as described for couple 1)

Second part of "Waves" 8 meas. or as much as required.

When couple 1 reaches foot of the set they face about and passing under couple 2's arch, return up the set, passing under and making an arch alternately. Each succeeding couple on reaching foot do like wise).

continued on next page

Cast off - 8 meas. or as much as required. (All face head of room. Couple 1 releasing hands, cast off the woman to right and man to left, and march to foot of the set followed by other dancers, who cast off in same manner and follow the two leaders.

Up the Center - 8 meas. or as much as required. ( When couple 1 meet at foot of the set they join both hands and raise them high to form an arch. Couple 2 when they meet at foot, join hands, pass under this arch and march up to head of the set, followed by other couples. Couple 2, who finish at the head of the set in the place vacated by couple 1 now become the head couple. Couple 1 remains at foot and become the foot couple, while all other couples are now one place nearer the head).

The dance is now repeated as described, but without introduction and continued until each couple in turn has danced as head couple. It is better to have six couples in each set, rather than too long lines.

Most any tune in 2/4 time will do. I learned the dance to "Blanchard's Hornpipe" and that tune is given here.

A "Promenade Step" is used throughout the dance, and is done like this: Meas. 1, step forward with right ft bring left toe to right heel, step forward on right again - slightly - and at same time lift left foot off the ground; meas. 2, repeat same step, beginning with left foot.

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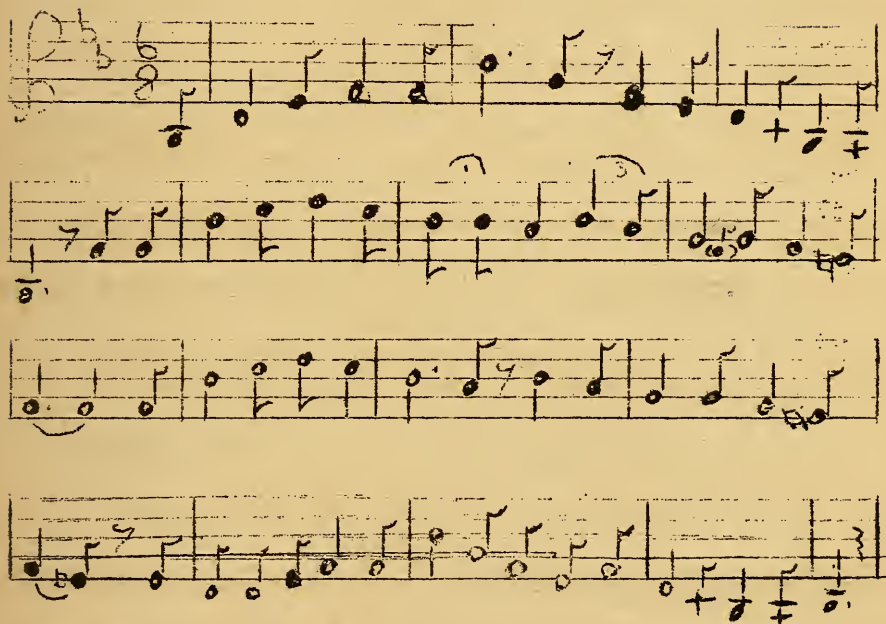
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## FOLK SONG

THE GLEN OF AHERLOW (Patrick Sheehan)



My name is Patrick Sheehan, and my years are fortyfour;  
 Tipperary is my native place, not far from Galtimore;  
 I come of honest parents, but now they're lying low;  
 And many's the happy hour I spent in the Glen of Aher-  
 low.

My father died - I clos'd his eyes, outside the cabin  
 door;

The landlord and the sheriff too, were there the day  
 before;

And then my poor old mother, and my sisters three also  
 Were forced to go with broken hearts from the Glen of  
 Aherlow.

For six long weeks, in search of work, I wandered far  
 and near;  
 I then went to the poorhouse, to see my mother dear;  
 The news I heard near broke my heart, but still in all  
 my woe;  
 I blessed the friends who dug her grave in the Glen  
 of Aherlow.  
 Bereft of friends, of kith and kin, and plenty all  
 around,  
 I slept outside that cabin, and I slept upon the  
 ground;  
 But cruel as my lot it was, I ne'er did hardship know,  
 Til I joined the English army, far away from Aherlow.

"Wake up there" says the Corporal, "you lazy Irish  
 'ound!  
 Why don't you hear, you sleepy dog, the call: "To arrums  
 sound?"  
 Alas, I had been dreaming of days long, long ago,  
 I woke before Sebastopol, and not in Aherlow.  
 I groped to find my musket - oh, how dark I thought  
 the night!  
 O blessed God! It was not dark, but in the broad day-  
 light!  
 And when I found that I was blind, oh, my tears began  
 to flow,  
 And I longed for even a pauper's grave in the Glen of  
 Aherlow.

A poor neglected mendicant, I walked from street to  
 street,  
 My nine months' pension it being gone, I beg from all  
 I meet;  
 Since I joined my country's tyrants, oh, my face I'll  
 never show,  
 Amongst the kind old neighbors in the Glen of Aherlow.  
 Now, Irish boys, dear countrymen, take heed to what I  
 say;  
 If you ever join the English ranks, you will surely  
 rue the day.



And if ever you are tempted, a-soldiering to go,  
Remember Patrick Sheehan from the Glen of Aherlow.

Duke Miller mentioned this song to me nearly a year ago, saying that his father used to sing it. He remembered it's name as "The Glen of Aherlow". Did I recall it, or any song like it? For some time, no. Oh "Glen of Aherlow" rang a bell, but for the life of me that was all. Then, a few weeks ago I visited the store of Obyrne DeWitt in Roxbury, Mass. and mentioned it to Mr O'Byrne DeWitt. Yes, he knew of it; at first he thought it might be the same as "Hills of Tipperary", but that wasn't the one. Then, turning to Jerry O'Brien - the famous Irish accordionist - he inquired if he knew of the song; yes, he remembered it. It was better known, he said as "Patrick Sheehan", and then I too remembered it. Pawing through a pile of song sheets, Jerry came up with a small booklet of "Irish Fireside Songs" with the song included in its contents - words only. Generously they allowed me to borrow the volume in order to copy the words.

It is not common among New England folk singers, and I have found it in but one of my folk song books - "Maine Woods Songster" by the late Phillips Barry. The tune is from that book. Barry credits the words to Charles J. Kirkham, (1826-1882) author of "Knock-na-Gow", and the tune as "The Lowlands of Holland", Scottish-Irish form.

Galtimore stands for the Irish name of the Galty Mountains, Counties Limerick and Tipperary. Aherlow is Irish (eatharlach) for "valley, or glen".

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#### THANKS

It's high time I thanked the several people who have sent in recipe books the past few months, so to Mrs Clara Buckminster, Marlboro, N.H.; Mrs. Ed Randall, McLean, Va.; Mrs. Carroll Christopher, Columbus, Ohio; Mrs Homer Thompson, Fort Lauderdale, Florida, my deep and heartfelt thanks for the books and for your thoughtfulness in sending them to me. Ralph Page.

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# REPORT FROM THE CAPE

by DICK ANDERSON

It becomes increasingly more difficult to write about current events that have not happened. If you wait until they have happened it is two months old. However, at this writing I am about to leave on my regular monthly trip to Virginia, and expect to enjoy one of the best trips yet with the addition of two new groups to visit with. In addition to the regular groups at Warrenton, Bon Air, Ashland and Richmond, this month I will be calling for an open dance sponsored by the Recreation & Parks Department of the City of Richmond, and another group known as the Folkways Dancers of Newport News, Va.

Will be able to tell you more later about the new groups, but if the dancing and enthusiasm encountered during the February visit is of any significance, the whole trip should be most enjoyable. The Richmond Department of Recreation & Parks is now publishing a monthly news letter, listing local dates and news and encouraging information and dates from all other dance groups in the State. Much credit goes to Mildred Martin for grasping the need of such a sheet. Address all information to her c/o Dept. of Recreation & Parks, Richmond, Va.

April 14th is the date for the Second Annual Festival at Charlottesville, Va. with Rickey Holden acting as M.C. at the Lane High School.

Dick Doyle will be the featured caller for the monthly dance of the CCSAFDA at the Maritime Academy Building, Hyannis, March, 15th, and it may be noted, that both interest and attendance have increased greatly since the change of location to Hyannis.

The Chowder Club of West Dennis continues dancing every Tuesday with Ray Anderson calling March 13th. Quincy Newcomb, March, 20th, Charlie Baldwin, March, 27th. There will be no dance March 6th because of Town Meeting.

Jay Schofield continues as the caller for the Scargo Squares who dance every Wednesday at Sear's Memorial Hall, East Dennis. Jay is proud of their advancement during his term, and adds that here is one group that really dances for fun.

Members of the Hyannis Square Dance Club are searching for a name and wish to increase their membership by having an open dance for beginners once a month. Fred Bunker called for the club February 15, during the absence of Dick Anderson, who calls regularly for the club dancing every Wednesday at the Maritime Academy Building, Hyannis.

Sixteen persons are registered for the couples dance class every Friday night at The Clubhouse, Yarmouthport, with Fred & Georgie Bunker teaching. After the first three sessions the class will be open to all experienced dancers wishing to join.

Jay Schofield reports seven to nine sets dancing every Saturday night at the Chatham Community Hall in a class sponsored by the Chatham Chamber of Commerce. Although tentative at this time, plans are being made to invite all Cape Clubs and dancers to an open dance March 10th at the same location, with local callers supplementing the program to the music of Mel Von.

Quincy Newcomb continues calling for a beginner class session every Monday night at the Harwich Recreation Center.



Begging leave of absence from Coonamessett Inn, Dick Anderson will call for the Promenaders at Plymouth, March 13th.

Thirty members of the beginner class sponsored by the CCSAFDA attended a graduation party Wednesday, January 4th, and received certificates of attendance from President John Williams. Dick Anderson was presented with a record case by the dancers. They will continue dancing every Wednesday night at the Maritime Academy Building in Hyannis, with Dick Anderson as the Club caller. In an effort to increase membership in order to form a club, the future dances will be open to all interested persons.

Dick Anderson will conduct a class for beginner square dancers at The Clubhouse starting Thursday, January 26th and continuing every Thursday for a ten week period. All are welcome and need only report any Thursday.

Dick Doyle was the caller for the Chowder Club February 21st, when members of the Jr. Chowder Club were guests for a Family Night. The Chowder Club will dance with Ray Anderson calling March 13th, Quincy Newcomb, March 20th, and Charlie Baldwin, March 27th.

Nine sets danced at the Chatham Community Hall, Saturday, February 25th with Dick Anderson substituting for Jay Schofield, who was spending a long week-end in Vermont. Yes, he was ski-ing, and he likes it, bruises and all. He's trying to get a square dance date up that way, so he will have a legal excuse to go back again. Plans for forming a club in Chatham are underway, and will be completed at the end of their classes March 10.

On the same date, March 10th, all clubs and dancers on the Cape are invited to attend the final party at the Chatham Community Hall and dance with one of the largest and happiest groups on the Cape. Music will be by Mel Von with Dick Anderson helping Jay Schofield as M.C. All callers are invited to attend and take part in the program.



Dick Anderson seems to kick up a storm wherever he goes. At least that has been the case for the past two visits with the Chowder Club. January 17th was one of the worst storms of the winter, and February 28th was more of the same. At least those who showed up were no novices and there was plenty of room for good dancing. Then there was the time that Dick guest called at the "Square Acres Winter Carnival" and walked the dancers through "Oklahoma Hills" and called "Teasing". Oh well, we can't all be good, and it sure makes the dancers feel great to see the caller goof. Dick is scheduled to call for the Promenaders of Plymouth, March 13th. Let's hope he doesn't show up at some similar place, such as Provincetown!

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# Hungary — Her People, Cus-

## toms & Dances

Hungarian Embroidery  
Design

A Compendium

by MIRIAM GROTHE

This article by Mrs. Grothe first appeared in "FOOTNOTES" California Camp daily paper, and later in LETS DANCE.

Before starting, I have the unhappy task of telling you something of which you are probably already cognizant. i.e. that the ensuing data is today probably not valid, as Hungary is a satellite state of the USSR, and as a result we in the western world cannot fathom their prevalent mode of life. After this sad note, let us visit Hungary and the temperamental, hospitable people that inhabit her.

The larger part of Hungary occupies the Danube Plain, and is surrounded by Slavs and Austrians. Winters are very cold on the great plains, especially in the vicinity of the Carpathians. However, summers are warmer than those of western Europe within the same parallels of latitude. You can drive miles in Hungary without seeing a trace of human habitation. Even in the districts west of the Danube, which are by far the most densely settled, villages and houses are few and far between.

Budapest is the capital of Hungary, Buda, the old

city, is divided from modern Pest by the Danube River, which is spanned by six bridges. Although Budapest has Byzantine domes and statues, towers and minarets as reminders of the Turkish occupation which ended in 1686, the city is considered European.

The Hungarian believes that his capital is one of the cleanest cities in Europe. A civic Faux Pas is committed when paper or other objects are tossed on the streets - so severe, that it is subject to a fine. The mild climate of summertime Budapest is inducive to eating out-of-doors, and most cafes are equipped with 'garden restaurants' for this purpose.

Buda by night, with its myriad lights, is a perpetual joy to the observer. The town climbs up a steep hill with the ruins of a citadel on top, where for a century and a half the flag of the crescent floated.

The Hungarian people seemingly originated somewhere in the Altai mountains ( a range chiefly in western Mongolia). This ancient stock included the Samoyeds (inhabiting the Arctic coasts of Siberia), Finns, Estonians and Lapps. This savage, war-like tribe was led by their fierce Magyar Moses, Arpad, to the Alfold region circa the end of the 9th century.

The Hungarian language is a member of the Finno-Ugric family of languages and has no kindred roots or relations with any other western European tongue. Fortunately English and German are widely spoken, as few aliens learn this difficult tongue.

Where the Tziganes (gypsies) came from, is still a matter of dispute. East India is a close supposition. They made their appearance in Hungary about four hundred years ago. They wandered through the country making music for a living, and have done so ever since. Although there are less than half a million of these black-haired, black-eyed people in Hungary, they have done a great deal to make the country famous through its music. The violin, which has carried the music to all lands, was probably introduced into Hungary by the

## Gypsies.

About two-thirds of the people depend on products of the soil for a living which necessitates their spending a great deal of time in the open. Whenever possible the cowboys, shepherds and horse breeders, among others, visit the inns of the plains to eat, drink and make love to the first woman who comes their way. The Magyar makes an art of courtship. This may help to explain their rapture in music.

As in most peasant communities, weddings in Hungary are a great occasion for music and dancing. The marriage ceremonies still contain traces of "buying the bride" customs. A betrothal ceremony in which the bride is "sold" is followed by dancing which goes on until morning. To prove her wealth the bride wears a great number of petticoats which sometimes have to be donned out-of-doors, as the passageway of the houses are too narrow to permit the bride to walk through when fully attired in her splendid costume. In some districts the aforementioned reason dictates that the



bride have her bedding piled on a cart and taken to the new home where the fiances' female relations have the privilege of unpacking it. The marriage itself is not the same in all localities, but dancing before and after is almost universal throughout Hungary.

Aside from dancing, (yes, they have other amusements), the Hungarians are enthusiastic football players. Olympic and other international prizes speak for Hungarian prowess in football. Fencing, swimming and horseback riding are also very popular, the latter being performed with great skill. Baseball and basketball are not well known.



Vacations may be spent at Lake Balaton, Hungary's ocean. It is the largest lake in central Europe, and one of the least known. It has an atmosphere of the sea, the forlornness and whims of the ocean. The lake is particularly enticing to Yachtsmen, but storms come suddenly and with great violence, to the detriment of many canoes and yachts each year whose owners fail to heed the oracle given by old lake dwellers, boatmen - and fishermen - who ~~are~~ <sup>are</sup> the only people able to tell the caprice of Lake Balaton.

A visit to a peasant's house in Hungary is an invitation to gain weight. The ideal guest gains ten pounds on his stay. If he doesn't gain five pounds the host blames his wife. All classes of Hungarians take great pains to have well-prepared foods. Paprika appears on almost every table in Hungary. It is cheap and plentiful, being made from the dried fruit of red peppers, widely grown on the farms of the country.

Proud carriage and graceful gait are characteristic of the Magyars, their appearance enhanced by their gloriously colored traditional attire. Elaborate costumes are worn only for special occasions, but even their everyday apparel shows their love of color. The rural districts of Hungary have resisted the invasion of conventional, machine-made clothes better than most other parts of central and southeastern Europe.

The men of the plains usually wear coats of rough sheepskin, which are worn inside out when cold weather begins, or a cloak of heavy felt, gaily decorated with embroidery and colored braids. The women wear dresses or skirts and blouses with very full skirts of multifarious colors. A tight fitting cap worn by women under their head shawls denotes their married state. Braids down the back is the usual coiffure for unmarried girls.

All costumes of Hungary are colorful, but nowhere else are they so splendid as in the village of Mezokovesd, only a few hours distant from Budapest, where embroidery patterns are handed down from generation to

generation. The boys are not ashamed to embroider in the winter when there is no work in the fields.

As in other countries, Hungary suffered disapproval of dancing. However, as they refused to become incorporated in the Holy Roman Empire, the Catholic Church had not taken the severe hold on Hungary that it had on other countries and the decrees against dancing issued by the priests had little effect.



In olden days, and to a lesser extent in modern times, the communal spinning rooms were meeting places of young men and girls. The long evenings were occasions for flirting and courtship and usually ended with games and dancing. Men usually begin dancing by themselves and later, through a wink or other methods, "pull in" the girls. The usual places for dancing are the house, barn, yard, inn, or the village square.

In the 16th and 17th centuries the best known dance was perhaps the Hajdutanc -- performed with swords, at times naked swords, which were clashed together. This dance survives in part in the various stick dances. There is also a couple stick dance of 'non-war' significance, in which the stick symbolizes the power of the man over the woman (?).

Through the necessity of recruiting campaigns emerge the various male dances called "Verbunkos". Recruiting commissions would enter a village, hoist a flag and form a circle. Then they would begin their dance, thus enticing village lads to enlist by giving him (usually) a perverted picture of 'army life'. The merrymaking would go on for hours and repeated for days until the required number of recruits were obtained. The "Verbunkos" is characterized by slow (hallgato)

and quick (friss) movements. Staccato rhythm is emphasized by ankle-knocking, hand clapping, heel clicking and the sound of spurs.

"Czardas" (Czarda, means inn) was the name given by the aristocracy, in a haughty attitude, to that dance performed by the peasants at the inns. It is a simplified form of elements from the "Verbunkos" in which a drama of love, jealousy, and reconciliation is enacted to the accompaniment of gypsy music. The alternation of wild, reckless music with sad, thoughtful measures give the Czardas its fascination. Upon the Magyars, this music has an intoxicating influence: it has a meaning for them which can only vaguely be discerned by other nationalities. Although the aristocracy considered the Czardas with a blended feeling of superiority and dislike, it swept through the ballrooms of the nobility, and went back to the people. Its popularity has given it the position of the Hungarian national dance and may be performed in any regions costume without offending local pride.

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# THE FOLK FESTIVAL MOVEMENT IN THE U.S.

by SARAH GERTRUDE KNOTT

concluded

Festivals have always been chiefly for joy, release of spirit and self-expression, no matter what other more seemingly serious purposes they might also have served. However, nothing of the gaiety of the National Folk Festival has been lost because many of those who participate in them are now merry makers with a purpose, keenly conscious of the meaningful possibilities of folk activities which bring together groups of diverse cultural backgrounds in a spirit of unity and mutual appreciation.

As long as our people can come together in friendship and good will regardless of race, nationality or creed, we can rest assured that cultural freedom, now denied many peoples of the world, is still our precious heritage. The very fact that such gatherings can



take place in these days when racial and national antagonisms sweep the world is one of the proofs of the democracy we claim and are trying to hold and make more real.

The objectives of the National Folk Festival, as expressed for the past ten years or more are as follows:

(1) To encourage the use of folk songs, music, dances and other lore through folk festivals and other activities and thereby help to meet present-day recreational needs for both urban and rural folks.

(2) To help preserve and keep flourishing the traditional expressions which reflect life as it has been lived in the United States, and in other countries from which our people have come.

(3) To so utilize the wealth of cultural legacies which have poured into our country as to create better understanding and stronger unity of our own people.

(4) To help develop a more genuine appreciation of the fundamental cultures of our world neighbors by showing, through demonstrations, the similarities of the deeply rooted, diverse folk traditions assembled here in these United States.

Those connected with this fast-growing festival make no claim to have found a way to bring about a perfect festival, but each year, as all of us have become more aware of its import, we try harder. As the writer of this article has seen varied folksong and dance groups over and over again at community and national folk festivals, and has done research in origins, history, and forms of folk materials, it seems evident that there is a universal pattern into which many of the folk expressions fall, regardless of the race or nationality of their creators.

Many of the folk dances from different countries reach back in origin to a common source in the long-remembered past. Many of the folksongs of all peoples

have the same general themes, and dance patterns follow the same old forms of line, circle and square. Of course, there are recognizable differences. The inexplicable spirit which somehow reveals itself as characteristic of different races and nationalities influences the details of the execution. There are colorful costumes typical of each country and other differences which cannot be overlooked. But the similarities in origin, subject matter and pattern of our basic cultural heritages, evident even to the layman at festivals makes us believe that the people themselves, the world over, are much more alike than we have made ourselves believe.

Up to the present time, our folk traditions have, in the main, been carried on as unconscious arts by those who have inherited them. As long as that was true, it was not necessary to be concerned so much about their future, but a new way of life makes a conscious, educational approach toward rediscovery and teaching necessary. Thought must be given to the concerted effort in setting common standards and objectives among folklorists, as well as among festival and recreation leaders. At first, academic folklorists worked independently without a definite, common plan of procedure. Gradually a plan evolved and standards were set, made up of the experience of those who had worked in various fields of folklore. Undoubtedly the time is at hand for festival leaders to attempt to set mutual and genuine standards in the use of folk expressions, as folklorists have already done in the scholarly work of collecting, recording and analyzing them.

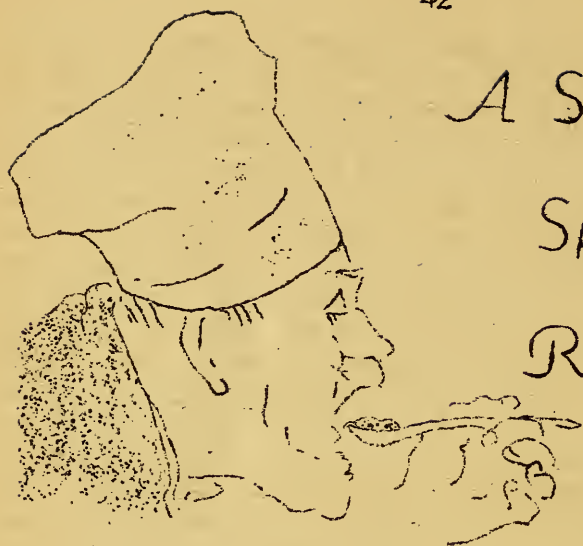
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TED SANNELIA, 16 Pleasant St. Revere, Mass. has a full line of FOLK DANCER LABEL RECORDINGS. The BEST in folk and square dance records. No mail orders.

On Sunday, March 4th, A.F. "Gus" Walsh passed suddenly away at his winter home in Clearwater, Florida. He was 46 years old and had been ill only a few days. He is survived by his wife Alice, and relatives in the Boston, Massachusetts, area. Gus had been calling and teaching dancing for over five years on Cape Cod and for the past two years had been an active calling associate with Don Armstrong at Danceland in Largo, Florida. Gus usually divided his time just about equally between the Cape and Florida and was loved by hundreds of dancing families in both areas. On the Cape he was the Caller for the Cape Cod Chowder Club and called weekly there throughout the summer season at an open dance which was always "standing room only". He devoted one night each week to the "Junior Club" and these teen-agers crammed the building every time. In Florida one of Gus' most popular weekly dances was one specifically planned for the "Senior Citizens" and his last calling was done in February at a "Family Day Dance Party" on a Sunday afternoon at Danceland. Folks from everywhere in the East will miss the warm greeting and friendly smile of the big Irishman and his untimely passing will leave a lot of emptiness in the hearts of his many hundreds of friends.

REQUIESCAT IN PACE





# A Sheaf Of Spanish Recipes

From Mrs. Homer Thompson, who obtained from her cousin, Mrs. Yette Olson, Tampa, Florida, together some comments from both ladies.

## POMPANO PAPILLOT

1 tbs olive oil  
1 " butter  
1 " flour  
 $\frac{1}{2}$  onion

$\frac{1}{4}$  pompano  
 $\frac{1}{2}$  lobster or crawfish  
1 cup milk  
nutmeg, pepper, and yolk of egg, 2 tbs dry wine

Cut pompano in two pieces; do not cook. Fry onion until brown. Add flour and stir well. Cut lobster in small pieces (lobster must be boiled before cutting); add fried onion and spices; then add milk and stir all well. After this add egg and stir again; add the dry wine. Place one-half of this prepared paste in paper and put pompano on paste; put the other half of the paste over pompano and fold paper. Place in oven for 15 minutes.

"I was told by the Spanish people of Tampa that this was really French, but that the people didn't realize it". (Y.O.)



## ROSQUILLITAS (Tiny Spanish cookies)

$\frac{1}{4}$  lb butter at room temperature - 4 cups flour - 6 eggs

Cut butter into flour, mixing well. Add eggs, one at a time mixing well after each addition. Roll, form into tiny circles and bake on cookie sheet at 350 F. about 20 minutes. When cool, dip into icing.

ICING:  $1\frac{1}{2}$  pk confectioner's sugar, milk as needed. Mix sugar with milk until of icing consistency.

## FIAN DE LECHE (Spanish Custard)

5 or 6 eggs, well beaten	$\frac{1}{2}$ tsp vanilla
1 can condensed milk	$\frac{1}{2}$ tsp almond extract
1 can water	3 tbsp sugar
$\frac{1}{8}$ tsp salt	

Beat egg well with salt. Add condensed milk, mix well, then add water and seasonings. Blend well. Heat sugar slowly over low flame until it melts and is light brown. Divide it equally between 6 buttered custard cups. Pour custard on top. Place cups in lukewarm water in pan. Bake at 325 degrees 45 minutes. Invert to serve.

## YELLOW CHICKEN AND RICE (Arroz Con Pollo)

1 fryer	2 pimentos
1 onion	1 green pepper
2 buttons garlic	2 tbsp salt
1 bay leaf	6 ounces tomatoes
pinch of saffron	$1\frac{1}{2}$ quarts water
1 lb rice	1 2 oz. can green peas
$\frac{1}{2}$ pint olive oil	

Cut chicken in quarters and fry with onions and garlic; when done, add tomatoes and water. Boil for five minutes. Add the bay leaf, salt, rice, saffron and the green pepper. Stir thoroughly; place in moderately heat-

ed oven for 20 minutes. Garnish with green peas and pimento.

### SPANISH BEAN SOUP (Potaje De Garbanzos)

$\frac{1}{2}$ lb garbanzos	1 chorizo (Spanish sausage)
1 lb potatoes	1 pinch saffron
4 oz white bacon	1 tbsp salt
1 onion	2 oz. lard
1 beef bone	2 quarts water
1 ham bone	

Soak garbanzos overnight with a tablespoon of salt in sufficient water to cover beans. When ready to cook, drain the salted water from beans and put garbanzos, beef bone and ham bone in two quarts of water. Cook for 45 minutes over slow fire. Fry bacon and onion which has been cut fine; place these in pot, also at this time add potatoes, saffron and salt. When potatoes are done remove from stove and add chorizo cut in thin slices. Mrs Thompson writes: "I always make mine with 2 cans garbanzo beans, and try to have quite a bit of ham on that bone, so that each helping will have several small pieces of ham. The potatoes are cut into rather large bite-sized hunks and cooked until they are about to come to pieces, which thickens the soup a bit; it shouldn't be very watery". Mrs. Olson writes: "I always add more onion and sort of brown my chorizo along with the onions to begin with". Mrs Olson adds more chorizo because she likes it; Mrs Thompson says: "NO"!

### VERMICELLI SOUP

2 lbs soup meat	1 tbsp salt
2 tbsp tomato puree	1 lb vermicelli
2 segments garlic	$\frac{1}{2}$ pkg saffron (pinch)
1 onion	

Boil the soup beef until it is well cooked in enough water with onion, garlic and tomato puree. When the

is tender, strain broth into a cooking pot, then add the saffron. Add the vermicelli, salt and pepper and cook until the vermicelli is well done.

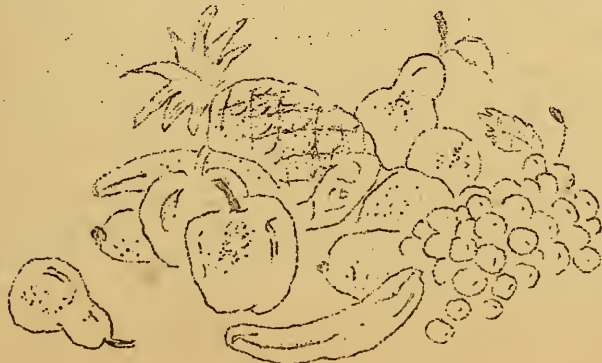
Mrs Olson says that most of these Spanish recipes came from the Columbia, a famous restaurant in Ybor City. Their salads have everything cut up in it, even beets and usually just vinegar and oil over it. Figs and cream cheese is their main dessert. Before the meal they serve wine rather than a cocktail.

XXXXXXXXXXXXXXXXXX

And from Marie Armstrong, New Port Richey, Florida is this recipe for the way she fixes that tasty Chili:

1 lb hamburger	2 pieces celery, chopped
1 # 2 can tomato puree	2 tbsp rice
1 # 2 can Joan of Arc kid beans	
	1 tbsp salt
2 medium onions, chopped	Chili powder
Serves 6	

Cook rice, potato and celery in  $1\frac{1}{2}$  cups water until done, but not mushy. Cook hamburger and onion at medium heat until done - do not let meat get hard; add Chili powder while cooking -  $\frac{1}{2}$  tsp gives mild Chili flavor preferred by many people, add more to suit your own taste. Combine meat mixture with rice mixture, add salt, tomato puree and beans and cook together until well mixed. Just as good the second day; just reheat.





# THE TOWN

## CRIER



BORN: To Mr & Mrs Arthur Tufts, Jr. of Exeter, N.H. a son, Peter Carleton, February 17th. ....

DIED: March 4th. in Clearwater, Florida, Gus Walsh, well-known caller. Gus was but 46 years of age and is sure to missed throughout Florida and New England.....

On April 13th. 1956, The Diamond Square Dance Club is holding a Spring Square Dance Festival with Rickey Holden as featured caller. The place is Holy Cross Auditorium, Springfield Road & Bishop Ave. Springfield, Delaware County, Penna. 8:30 to 12:00 p.m. ....

The Sixth Annual Festival of the Square and Folk Dance Leaders of the Delaware Valley, embracing New Jersey, Pennsylvania, Delaware Area, will be held at Clementon Lake Park, Clementon, N.J. Sunday, May 20th. 3 to 6 and 7 to 10 p.m. with music by the Delco Valley Boys. "M.C." chores will be shared by the General Chairmen Mac McKendrick, John Fisher and Bill Johnston. Twenty callers and folk dance leaders will contribute their talents to the success of the occasion. ....

The Florida Folk Festival at Stephen Foster Memorial White Springs, Florida, will be held on Friday, Saturday and Sunday, May 4, 5, 6, 1956. For further information write Thelma Boltin, Stephen Foster Memorial, White Springs, Florida. ....

An interesting book "Waltz & Waltz Quadrilles" has just been published by Homer & Betty Howell. Dance material galore! Some never before published. \$1.50 per copy from Homer Howells, 2308 North West 26th Street, Oklahoma City, Oklahoma. ....

Chicago's 7th Annual International Square Dance will be held Saturday, November 3, 1956 at the famous Conrad Hilton Hotel. It will inaugurate the emergence of square, round and folk dancing from an era of ordinary halls and barn-like surroundings into the fashionable



ballroom and plush decor of the best hostelryes.....

The Westchester Square Dance Ass'n of Westchester County, N.Y. wishes to announce it will hold its Spring Festival Dance, April 21, 1956, at the Westchester County Center, White Plains, N.Y. It will consist of afternoon and evening sessions and will feature Bruce Johnson of Santa Barbara, California.....

NORTHERN JUNKET unhesitatingly recommends the following folk dance camps to be held this coming summer: Maine Folk Camp, 3 sessions, June 9-15; 16-22; 23-28... Pairs 'N Squares, Ontario, June 29 - July 9; California Folk Dance Camp, College of the Pacific, 2 sessions July 23-28; July 30-August 4; Nova Scotia, Tatamagouche August 20-25; Florida, Lake Wales, August 31-September 3; New Hampshire Camp, Camp Merriewood, September 6-10. New England Caller-YMCA Camp, August 27-September 3; Country Dance Society's Pinewoods Camp, Plymouth - Mass. 1st 3 weeks of August. Don't try to go to all of them, but at least go to the one nearest you.....

National Dancers Service, Inc. announces the publication of a new issue of their "National Directory Square & Folk Dance Callers, Teachers and Leaders, now available from them at \$1.10. Address Box 4244, Tower Grove Station, St Louis 16, Mo.....

There's something going on in folk & square dance circles every night of the week at 237 Bleeker St. NYC That's down in the "Village" and is directed by Abe Kanegson the finest caller in the NY area.....

3rd Annual Square Dance Jamboree sponsored by the Woodstock Square Dance Club will be held Friday, April 13, in Woodstock (Vt) High School Gym. Guest callers.....

Irvin Davis, President of the NEFFA is home from a skiing vacation in Switzerland.....

Good to see Gerry McCarthy, South Boston, out and around again after a winter convalescing from a heart attack.....

The combined Scottish-English Party held recently in Boston was up to its usual standard in gaiety and color. Over 100 dancers were present to enjoy the lively dances and watch the practiced precision of the demonstrations which were given by the Scottish group and the Country Dance Society's Morris team. Those new hats certainly added to the Morris outfit!.....

Newest square dance publication to come to our attention is "The Country Dancer" published in Minnesota by Lynn Woodward. \$1.00 per 12 issues from the editor, Mr Woodward, 8921 West 78th St. Minneapolis, 20, Minnesota. We congratulate you Lynn on your very fine little publication, and we don't envy you the work involved!.... Rickey Holden was forced to cancel many of his recent engagements due to the mumps which he contracted while on a tour in Florida. This was a hardship in more ways than one, for Rickey is not only widely known as a conversationalist, but is a noble trencherman to boot!.... Billy Foster, one of the 'Grand Old Men of Square Dancing' is a patient at the T.B. Hospital, Ohio State Hospital, Columbus, Ohio. He sure would appreciate any cards you cared to send him at above address..... The 7th Annual Vermont Country Dance Festival will be held Saturday afternoon & evening, May 12th, at the Norwich University Armory in Northfield, with Bob Brundage of Danbury, Connecticut as M.C..... And don't forget the North Country Festival held this spring in Lancaster, N.H. April 28th.....

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